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American Art News

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SAINT GAUDENS LINCOLN WINS (?)

A copy of Saint Gaudens's statue of Lincoln, which now stands in Lincoln Park, Chicago, Ill., will be sent to London, to commemorate 100 years of peace between Great Britain and the United States, according to the N. Y. Herald, which obtained its information, it says, "from a person prominent in art circles in this city." "The decision," says the Herald, "said to be final, ends a controversy of more than a year which centered about a statue of the Great Emancipator by George Gray Barnard."

This decision was reached, according to the Herald's informant, after the two interpretations of the personality of the great American had been subjected to close examination and comparison by art authorities.

Mr. Charles L. Hutchinson, president of the Chicago Art Institute, following a conference with Mrs. Saint Gaudens, announced a few days ago that a replica of Saint Gaudens's work would be cast and the original sent to London. Chicago's art lovers were overjoyed to learn the statue which had been presented to the city, Oct. 22, 1887, by Eli Bates, had been chosen as the gift of the American people to England.

[While it is gratifying to know that a copy of Saint Gaudens's dignified and satisfying presentment of the Great Emancipator will go to London, this does not justify the evident impression given by the N. Y. Herald that the sending of the Saint Gaudens work disposes of the Barnard conception also being sent.—Ed.]

ART MAGAZINES MERGE

It is announced that the "Art World," which recently suspended publication, and "Arts and Decoration," two monthly art magazines, have merged their interests and will appear in the forthcoming number—the May issue—under one management.

The "Art World" was established as an art journal in 1916. It launched the Barnard and Saint Gaudens Lincoln statue controversy, which has been widely discussed in the press, not only in this country, but in London. The publication was emphatic in its endorsement of the Saint Gaudens statue of Lincoln, and this position was supported by many prominent artists and sculptors.

"Arts and Decoration" has catered chiefly to the interior decorative trade and furniture and bric-a-brac collectors.

The offices of the magazine will be at 470 Fourth Ave., where "Arts and Decoration" is at present published.

The war has been a large factor in this merger of interests and ideas, principally because of the enormous increase in the cost of printing, production, postage, etc.

The new magazine will be published by the Hewitt Publishing Corporation, of which Mr. Dexter W. Hewitt is president, and Mr. H. Warren Teets, who represents the interests of the "Art World," will be secretary and general manager.

MUNICIPAL ART SOCIETY DINNER

A wheatless dinner replaced the usual banquet of the Municipal Art Society at its annual meeting, in the galleries of the National Arts Club, April 24 last.

"N. Y. City at War" furnished the topic for the speakers who included Cass Gilbert and J. Spencer Smith, Chairman of the New Jersey Port and Terminal Commission, who spoke on the comprehensive plan for the Port of N. Y. Major Francis R. Stoddard, Jr., discussed aerial defense, and Captain Wilder Goodwin demonstrated pictorial range finders for guns.

Reports of the year's activities were presented and six new directors were elected.

ART GALL. FOR HUNTINGTON, L. I.

Heckscher Park, presented to the town of Huntington by Mr. and Mrs. August Heckscher, after they had expended over \$100,000 on the place, is to have an art gallery, where a collection of pictures will be hung. A local resident will erect a one-story building in the park to correspond with the buildings already there.

BANKER GETS OPIE PORTRAIT

By the will of Mrs. Ann S. Stephens, novelist, who died Mar. 15, last, in her seventy-fifth year, Mr. James Speyer comes into possession of the painting by Opie of Mary Wolstencraft, the famous English woman of letters. Aaron Burr commissioned the artist to execute the work.

DEGAS' WORK BRINGS \$80,000

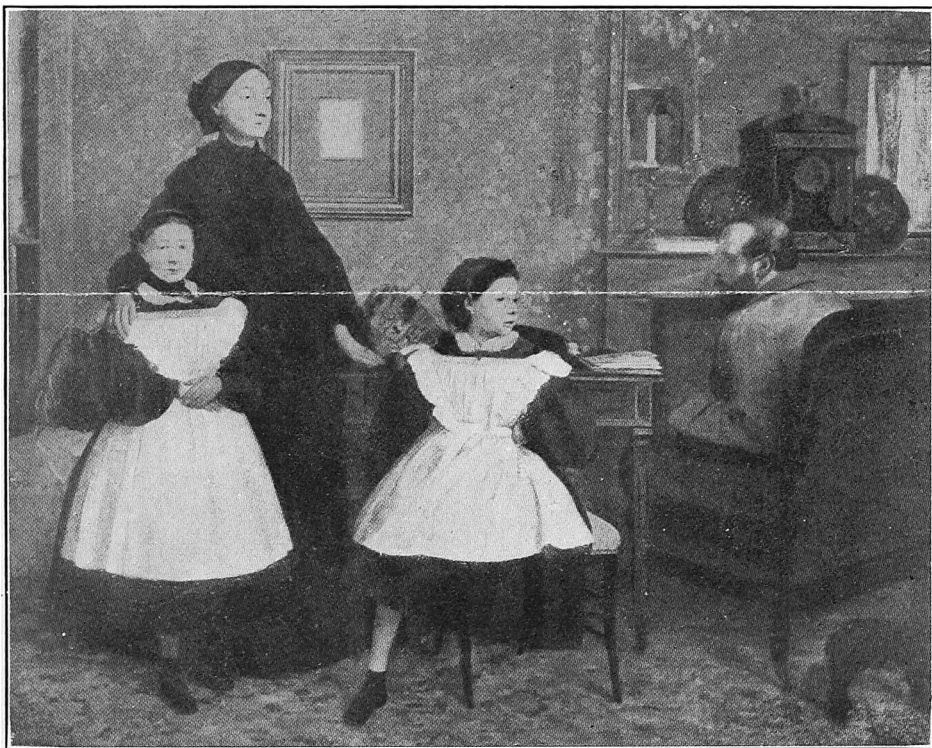
According to a cable from Paris, received by Durand-Ruel & Co., the painting, "La Famille" in the Degas sale, in Paris, May 6, went to the Louvre for the sum of 400,000 francs (\$80,000) plus the tax and war tax amounting to 20 per cent. of the price paid. The picture, reproduced on this page, was painted comparatively early in Degas' career, and represents the artist's brother and his family.

MUSEUM GETS INGRES PORTRAITS

The Metropolitan Museum purchased at the sale of the pictures belonging to the late Edward Degas, in Paris, March 26-27 last, the two portraits by Ingres of M. and Mme. Le Blanc at a total cost for the pair of 270,000 frs. plus the 10% government tax then current. The pictures were painted in Florence in 1823 and will remain in France until after the war. They are reproduced in this issue on page 5.

MET. MUSEUM'S NEW TRUSTEE

Mr. Arthur Curtiss James was elected a trustee of the Metropolitan Museum (Class of 1923), in succession to the late John G. Johnson, at the meeting of the Museum trustees, April 22 last.



PORTRAIT DE FAMILLE

By Degas

Bought by the Louvre for \$80,000

(Courtesy Durand-Ruel)

A "TANGO" HORSE

In its report of the recent sale of the Alexander Rosenberg collection of Oriental porcelains the N. Y. Herald noted the sale of "a pottery horse of the Tango period." This must have been a new "find" of Mr. Rosenberg's and it may be expected that he may even discover a "Lounge Lizard" piece.

Sir Alfred Rothschild as a Collector

The death of Mr. Alfred de Rothschild removed a man who was as astute in matters of art and collecting as in those of finance, for his houses, both in town and in the country, were filled with art works which bore ample testimony to his taste and judgment. He was an amateur who restricted his acquisitions to the finest examples only, whether these were of Old Masters, sculpture or china. In addition to Romney's "Lady Hamilton," he possessed other famous portraits by the same master, as well as many by Gainsborough and Reynolds, while a number of the loveliest examples of Greuze, Boucher, Watteau and Lancret also found their way to his rooms. But what is less generally known is the fact that on more than one occasion he supplemented public funds from his own purse in order that important works might be secured for the nation. Holbein's "Ambassadors" and Moroni's "Nobleman" are works for which the nation is largely indebted to his generosity, as also the sets of Louis XIV and XV lustre chandeliers in the Wallace Collection.

MUSEUM PRAISES MORGANS

The trustees of the Metropolitan Museum, at their last meeting April 22, adopted a minute eulogizing the late John Pierpont Morgan not only for his benefactions to the museum but also as a man and a citizen. The occasion for the minute, which has been entered in the records of the corporation, is the recent completion of the arrangement in the galleries of the numerous gifts to the museum by Mr. Morgan. His son, Mr. J. Pierpont Morgan, also has given much to the institution.

The minute speaks of the late Mr. Morgan as having been "the most powerful and dominant personality in the financial world between the civil war and the time of his death a few years ago. It praises his many charities unostentatiously, often even secretly bestowed. As a collector, it asserts, his name will take rank with those great princes of the old world who in earlier centuries protected and encouraged genius. He believed that the happiness of a whole people can be increased through the cultivation of taste, and he strongly desired to contribute to that end among his own countrymen."

It is stated that without equivocation the expansion of the museum from a local and provincial success into one of the great museums and educational influences of the world was due to Mr. Morgan's grasp of its possibilities during the time he was its president.

MET. MUSEUM'S ACCESSIONS

Recent accessions at the Metropolitan Museum, which were announced on Wednesday last, include many important items. The most important is the beautiful Indian temple interior, presented by Messrs. Robert W. and Lockwood de Forest, to the near Eastern collections. This gift, of great importance, was made 1916 but the installation has consumed the intervening time and not until this week could it be shown. This interior comes from the Temple of Vadi Parasnath, at Pattan. When it was acquired in India by Lockwood de Forest, it had already been removed from the temple to make place for some stone construction. Some inconsequential restoration has therefore been needful, but the principal features of the room are quite intact. This woodwork has been assigned to the XVI century, although its style closely follows lines of much greater antiquity.

Since Indian wood carving of the finest quality is practically unknown here, the importance of the Museum's new accession is obvious.

The near Eastern collections of the Museum, although of comparatively recent development, have now attained considerable importance, especially in the fields of jewelry and miniatures. The sculpture collection has been lately strengthened by the purchase of two remarkable examples of early Indian stone carving. Two fine pieces of mediaeval Indian sculpture are exhibited through the kindness of Miss Cora Timken. A representative group of Indian metal work, dating from the XVII century to modern times, has been lent by Lockwood de Forest. The Museum's collection of Indian textiles contains many fine pieces, and two large Indian carpets, included in the recent gift of the Morgan collection, are magnificent specimens of their kind. The collection of Indian and Thibetan jewelry and the Indian miniatures are also important.

Early Italian Drawings

An exhibition of a selection of drawings of the Venetian and Bolognese schools from the Museum's collection of drawings has been arranged in Gallery 25. These will remain on view until the middle of June. The Venetian artists represented are mostly of the XVIII century, Canaletto, Tiepolo and Guardi being the most prominent names. There are also XVII century drawings and some of the XVI, although these, with the exception of a group by Campagnola, are not of extraordinary or unusual interest.

Early English and Native Furniture

A rearrangement of the Museum's English and American furniture has been undertaken and accomplished. Wing F on the second floor has been affected by this rearrangement. The two schools which have much in common continue harmoniously into a joint exhibition. The influence of the English upon American furniture is powerfully demonstrated in the present temporary arrangement. Period requirements are dominant rather than geographical.

Queen Anne furniture, Georgian chairs, American highboys, Chippendale pieces, Adam bits, Sheraton creations, Empire patterns and a few specimens of the work of the American furniture maker, Duncan Phyfe, enter well into the present arrangement of period rooms.

Mr. R. T. Haines Halsey's collection of early American silver has been drawn upon for exhibition in Gallery A22, where three cases from his collection have been placed on view. The showing has much strength in Paul Revere silver.

The Department of Prints, established in December, 1916, induces progress in the showing it now makes of 80 Goya etchings, covering his "Miseries of War," now particularly timely in the frightfulness pictured.

Museum Gets Stephens' Art

The Metropolitan Museum will receive a valuable collection of pictures, laces and antiques, bequeathed by Mrs. Ann S. Stephens, the novelist.

Mrs. Stephens left twenty-seven cousins and second cousins but no nearer relatives. The residuary estate, valued at more than \$135,000, is divided among twelve relatives.

Widener and Johnson Coll'n

Mr. Joseph E. Widener, president of the Phila. Art Jury, has assumed formal charge of the art collection bequeathed the city by the late John G. Johnson.

The collection is still in Mr. Johnson's former residence, 510 S. Broad St. The dead lawyer also bequeathed the house to the city for that purpose. While alterations are being made to the building, the pictures will be stored elsewhere.

Police Absolve Independent Show

Police Magistrate Healy has decided that the pictures and sculptures in the second annual exhibition of the Society of Independent Artists, which will close tomorrow at 114 W. 42 St., "do not per se constitute a felony or misdemeanor." This rather belated decision must be balm to the souls of the society managers, and especially to Walter Pach, who, as an officer of the organization, was served with a summons to show cause why the show was not an immoral one, soon after its opening.

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EXHIBITIONS NOW ON**"Designated Targets" Shown**

One of the interesting exhibitions of the moment is on at the Arden Galleries, 599 Fifth Ave., through May, where a collection of "Designated Targets" used in the training camps of the U. S. is on view. These targets or range finders render the greatest service in the military education of recruits, enabling them to locate with rapidity the points of a landscape at which they are to shoot. A glance at the target suffices for the direction of their aim, and an economy of time and labor in training is realized by this most modern development in the field of military training.

Among the well known artists who have contributed to the production of these targets are several members of the Nat'l Academy of Design and of the Salmagundi Club, Colin Campbell Cooper, Cecilia Beaux, H. Bolton Jones and Louis Bornelair, only to mention a few names.

J. M. Kratina Shows Sculpture

Prof. Joseph M. Kratina has an exhibition of some of his recently executed sculpture at the Art Salon in the Hotel Majestic, W. 72 St. The pieces are arranged in the hotel foyer.

Miss Levy's Western Tour

Miss Florence N. Levy of The Art Alliance of America will undertake a circuit tour on May 12 for two or three weeks, when she will visit Pittsburgh, Cleveland, Chicago, Buffalo and possibly other cities, taking with her for exhibition purposes, designs for Liberty Loan posters, hand decorated textiles, graphic arts, box top and other labels, place cards, and costume illustrations, manufactured textile designs, and a line of toys as designed and decorated by high school children.

Examples of mural decorations by students of the Art Institute of Chicago, now on circuit, will be shown at The Art Alliance Gallery from May 1 to May 8.

DEMOTTE of PARIS

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For Belgian War Sufferers

The sacrifices and heroism of the Belgians in the war are shown by an exhibition of official and graphic photographs, posters, etc., now on in the American Art Association Galleries, especially sent here by the Queen of the Belgians that the proceeds may benefit Belgian orphans and assist crippled Belgian soldiers. A group of Belgian officers, headed by Major Leon Osterrieth and the Comte de Renisse, are in attendance.

The photographs are most graphic and portray the ruin of Louvain, Ypres and the neighboring towns, in which they record the murdered civilians, mutilated children and other horrors.

The list of proclamations, both German the Belgian, is very large and of great historical importance. Among them are several by the ardent patriot, Adolphe Max of Brussels, afterward deported to Germany, and now living there, in broken health. The collection of war trophies is also large, including many shells and pierced helmets picked up on battlefields.

The photographs of the trenches along the Yser River show how the airplanes obtain the data used in planning the attack and the exhibition includes also a large number of souvenirs, among them boutonnières of forget-me-nots especially chosen by the Queen of the Belgians and ornamental decorations made of buttons from uniforms of soldiers killed in battle with rosettes of the national colors.

Among the pictures shown is a complete representation of the Raemakers' cartoons and many originals of caricatures by American artists. The admission is 25 cents.

N. Y. Historical Society Shows Caricatures

The N. Y. Historical Society, 170 Central Park West, near 77 St., is showing some 350 American caricatures selected from the large collection owned by the Society through May, June and July. The caricatures on view range in period from about 1830 to 1870.

The presidential campaigns furnish much material for these sketches and Van Buren, Scott, Seward, Fillmore, Webster, Pierce, Buchanan, Horace Greeley in a series, and other well known figures are easily recognized by anyone familiar with the political side of the periods covered.

One cartoon entitled "The Greedy Peddlers," represents various railroad magnates, including Jim Fisk, the elder Vanderbilt and others. Another shows Jim Fisk astride an Erie engine, racing with Commodore Vanderbilt, who straddles a Hudson River locomotive and a New York Central engine.

A series of racing or tooling carriages constitutes a special class of caricatures. The California gold craze and life in the "diggins" furnish inspiration for several of the caricatures, and a model of the Democratic donkey is also given a place in the cartoons.

General Jackson slaying the many-headed monster (snake) is a striking color print, some copies of which are in black in white. The G. O. P. elephant appears on a caricature of the Andrew Jackson campaign, and William Sartain has engraved a fine representation of "Young America Crushing Rebellion and Sedition." Some of the prints were published by Currier & Ives.

Military Camouflage Class

The annual exhibition of the N. Y. Evening High School of Industrial Art shows the work of the class in military camouflage, and includes two tables of sections in Van Cortlandt Park, admirably modeled and in scale, in which the storm and stress of war are realistically represented. The landscape is zigzagged by trenches, scarred by shell holes, pitted by gunfire, and all of the characteristics of a battleground are there: dugouts, splintered rocks, listening posts, and even a first-aid dressing station, the one bright spot on this scene of destruction and devastation. The class is to be congratulated on its excellent work.

Blind War Relief Fund Display

An exhibition unique in the annals of American art will open today in the Anderson Galleries, Park Ave. and 59 St., to remain for a fortnight, and is one of nearly 800 art works donated by American artists, collectors and dealers, and also by English and French artists, collectors and dealers, to be sold for the benefit of the American-British-French-Belgian Permanent Blind Relief War Fund, of 590 Fifth Ave.

The fund maintains, under the official direction of the French Government, several American institutions in France for the rehabilitation of soldiers blinded in the war. In August last it sent out a request to artists to aid its work of mercy and their response to this appeal overwhelmed the organization.

The donations, oils, watercolors, etchings, cartoons (some bearing famous names) poured in from everywhere, accompanied by expressions of sympathy for the blinded heroes.

All those in New York, or within easy reach of the city, were eager to give personal service, as well as their work. Some, not content with sending pictures or sculptures, gave money as well. The owners of the Anderson Galleries placed them at the disposal of the fund, rent free.

The contributing artists and the dealer, Mr. Carman Messmore, formed an executive council to manage the exhibition and act as a hanging committee as follows:

Harry W. Watrous, chairman; Howard R. Butler, W. A. Coffin, C. C. Curran, D. C. French, F. C. Jones, Hobart Nichols, C. F. Ryder, G. H. Story, R. W. Van Boskerck and J. Alden Weir.

An honorary committee was formed of the following:

Katherine L. Adams, J. N. Allen, Leroy Barnett, C. M. Boog, F. J. Boston, Irene Brown, C. H. Caseau, M. Coolidge, Genevieve A. Cowles, Caroline H. Caffin, Royal Cortissoz, Katherine S. Dreier, Charles de Kay, Benjamin Eggleston, Edmund L. Ellis, John W. Evans, George P. Ennis, Hamilton E. Field, Maurice Fromkes, Kathryn Gray, John Gregory, Sydney K. Hartman, Victor D. Hecht, Eugene M. Heller, Carl Hirschberg, Ferdinand Howald, John Newton Howitt, Charles H. Humphries, Eugene A. Jones, Rollin Kirby, Elizabeth A. Knowles, James Knox, Jonas Lie, Edith M. Magonigle, Stanley Middleton, Eugene H. Morahan, James P. McKickard, Charles A. Needham, George F. Of, Walter Pach, Henry G. Plumb, Dorothy Rice, Harry Roseland, Bernard J. Rosenmeyer, Harry Stoner, Agnes G. Tait, Mary H. Tannahill, Sallie B. Tannahill, James B. Townsend, Robert Vonnoh and Abraham Walkowitz.

The above will help to sell the pictures as they hang on the walls and exert themselves to make the exhibition a success.

The British and French army officials in N. Y., to enhance the interest of the affair, are loaning a collection of war relics gathered on the battlefields of France. A detachment of the "Blue Devils" will be a Guard of Honor at the opening reception this afternoon.

Henry R. Poore Shows Paintings

An exhibition of paintings by Henry R. Poore is on at the gallery of the "Edison Shop," 589 Main St., Brick Church, East Orange, to May 21, and is especially interesting on account of the patriotic intention of the artist in stipulating that one-half of the proceeds of any sale is to go to a war benefit designated by the purchaser—Red Cross, Allied Relief, Armenian Sufferers, or other object. The generosity of the exhibitor is further attested by another condition under which the canvases are for sale. The remaining half of the purchase price is to be given in a note payable in one year's time, or at the termination of the war.

The work of a number of years is represented in this display, and the subjects are chiefly drawn from New England. The rugged hills about Old Lyme, Conn., and the moor and dune country of Barney's Joy, Mass., are familiar themes to all who know Mr. Poore's admirable work.

Taber Sears gave a private view of the new Reredos paintings, which he recently completed for the First Presbyterian Church, Fifth Ave. at 12 St., Wednesday afternoon last, at the church, where they are now installed.

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School of Industrial Art Display

The N. Y. Evening School of Industrial Art, 206-214 E. 23 St., of which George K. Gombarts is principal, recently gave an exhibition of art work done by its pupils and their teachers.

The exhibits included book illustrations, elementary and advanced drawing, interior decoration, jewelry design, modeling and sculpture, mural decoration, poster and advertising designing, principals of design, stained-glass, textile and costume designing.

The purpose of the school is to provide free instruction in drawing and design as applied to the various art industries. The costume designs shown were especially noteworthy and filled the walls of the upper gallery in the Washington Irving High School building, Irving Place. The instructors in this department are Misses Rachel Taylor and Ethel H. Traphagen and George Putzman.

At his Gainsborough studio, Colin Campbell Cooper has recently completed one of his N. Y. street scenes, and is now at work on a "range finding" canvas for one of the camps for training purposes.

Clara Fairfield Perry has spent the winter in Southern California, and is at present exhibiting her California paintings as a "one man show" at the Los Angeles Museum.

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PHILADELPHIA

On view from May 19, the third period of the 24th annual exhibition at the Art Club offers to the public, as a sort of finale to the season, a collection of invited oils, 56 in number, most of them by artists of established reputation, but also including a number by aspiring younger men and women. Notably good portraits of Mrs. Susan, by Robert Susan; of "K. B." by Margaret F. Richardson; of a "Little Indian," by Robt. Henri; of "Mrs. F.," by Jos. Sacks, and of "Jack—On the Terrace," by Juliet White Cross, are features of the show. There is a reminder of war times in an effectively fire-lighted head of a soldier by W. H. Lister entitled "Thoughts of Home."

The busy life on an Atlantic seaport crowded with white-hulled shipping is vividly suggested in Alice Worthington Ball's boldly brushed canvas entitled "From Foreign Ports," quite the most distinguished work in the exhibition. Fred Wagner sends a realistic bit of local color in his excellent "Train Shed," and John J. Dull's "Winter—Addingham," while wanting in aerial perspective, is interesting in chromatic quality. "The Old Covered Bridge" of the same locality gave the opportunity to Harry E. Greaves to use his ability as a landscape painter to produce an effective work. Mention should be made of Camelia Whitehurst's figure, "The Difficult Stitch"; a good atmospheric landscape by Elizabeth F. Washington; "The Silent Night," by Blanche Dillaye; "Woods Interior," by Katherine Patton; views of "The Enchanted Mesa" and of Laguna, New Mexico, by Matthias Sandor, and "The Mexican Well," by Walter Ufer.

Under the joint auspices of the Art Alliance and the Serbian Relief Committee of the Emergency Aid, there is now on in the gallery of the Alliance to May 23, inclusive, an exhibition of pastel drawings and photographs, taken during five years of service with the Serbian Army by Sampson Icherhoff, the Russian artist, just arrived in America. The exhibition is free to the public, but the paintings and photographs are on sale for the benefit of the Serbian Relief Committee.

The 19th annual exhibition of the Graphic Sketch Club will be opened with a private view today and will continue until June 2.

The banquet room at the Art Club has been a scene of unusual activity during the last week, caused by the meeting there of the 51st annual convention of the American Institute of Architects. Matters of interest to the profession were discussed and rules governing the conduct of its members were passed, visits to Independence Hall and adjacent group of Colonial Federal Buildings now being restored, and to the new ship-building plant at Hog Island were made. Eugene Castello.

TAOS (N. M.)

Lee Hirsch, youngest of the Taos group of painters, has been holding an exhibition of 15 oils at the new museum of New Mexico. He is only 21 and came here from his home in Cleveland, Ohio, last year. He is a pupil of Kenyon Cox and has also studied at the Cleveland art school and at Woodstock, N. Y.

The range of his palette is a wide one and he paints figures, flower pieces and landscapes, but is strongest in the last. Especially good are his nocturnes. Perhaps the best of his present examples are the "Mission of Ranchos de Taos" and "The Harwood Studio," in which the architectural drawing and composition are excellent.

COLORADO SPRINGS (COLO.)

An exhibition of works by 32 prominent American artists is now on at the Perkins Art Gallery, and presents a wide variety of subjects. Both the older schools of American art and the impressionistic school are well represented.

The exhibitors include John F. Carlson, Jonas Lie, Marion Boyd Allen, R. Sloan Bredin, Carlton T. Chapman, Paul Dougherty, the late Henry C. Dearth, Childe Hassam, Henry L. Hoffman, Charles C. Curran, C. H. Davis, Charles Warren Eaton, Frederick C. Frieske, Ben Foster, Charles W. Hawthorne, Henry L. Hoffman, Carlton Moorpark, Edward W. Redfield, William Ritschel, Guy Rose, Chauncey F. Ryder, William Singer, Robert Spencer, Gardner Symons, Everett Warner, Frederick J. Waugh, J. Alden Weir, Guy Wiggins and Paul King.

BOSTON

War posters from the collection of Mr. J. T. Spaulding of Boston have been placed on view for two weeks at the gallery of the Art Club. In a stunning show, the outstanding notes are perhaps provided by Spencer Pryse, and Brangwyn. Others are by Charles Fougeray, L. Raven Hill, Abel Faivre, A. Willette and Maurice Neumon.

A Children's Museum of Art has been opened in a house at 36 Rutland St., adjoining the South End Music School. This has become practical a plan FitzRoy Carrington, curator of prints at the Museum of Fine Arts, has been cherishing for several years. Attendance has been large ever since the opening. A sunken garden provides a pleasant approach to the building. In the rooms are small sculptures that will appeal especially to the juveniles, original colored sketches by Peter Newell, drawings by Maxfield Parrish and Edmund Dulac, and animal drawings by Frederick Roth. Old Chinese and Persian pictures, blending well in treatment and subjects with the modern works, round out the showing. These exhibits are to be changed at frequent intervals.

Frank H. Kidder of Rockport recently held an exhibition of his oils in a Trinity Court studio.

New pictures by a score of local artists are shown at the Twentieth Century Club. In speaking at the opening view Philip Adams expressed the hope that art museums generally would become more interested in contemporary sculpture and painting, and spend fewer fortunes upon objects of purely antiquarian interest.

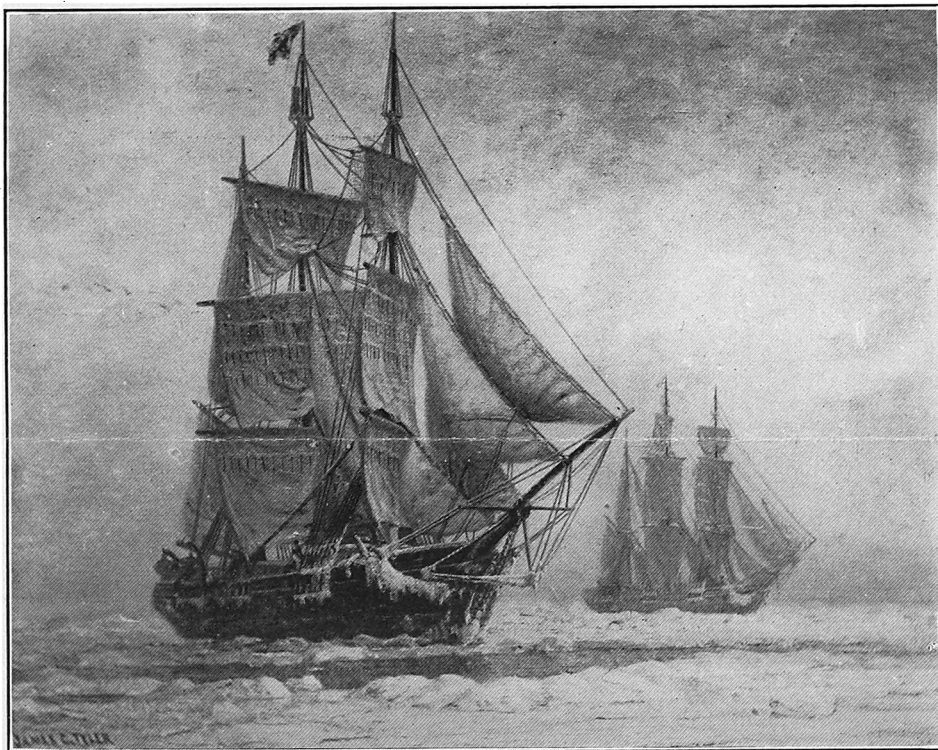
BUFFALO

The joint exhibition of paintings by Henry Caro-Delvaile, and of medals by Theodore Spicer-Simson at the Albright Art Gallery closed Sunday last. These paintings and medals have received high praise and proved a great stimulus in art to Buffalo.

The 24th annual exhibition of the Buffalo Society of Artists recently closed in the Albright Gallery. There were 104 pictures in the collection, but on account of the difficulty of transportation fewer artists from out of town sent canvases. The jury, composed of Mrs. Charles Cary, Edmund C. Tarnell and Bernard V. Carpenter awarded the following prizes: The Fellowship Prize to William C. Francis, for his decorative study, "Temple at Tivoli"; First Hon. Mention to Miss Florence Julia Bach for her "Study in Orange and Gold"; Second Hon. Mention to John Rummell for his "Airy Spaces"; the Third Hon. Mention to Miss Claire Suttleworth for her "End of a Rainbow, Niagara Falls"; and the First Hon. Mention in Sculpture to Thomas H. Jones for his bas relief, "The Dancer."

MILWAUKEE

At the annual exhibition of Wisconsin Painters and Sculptors, now on at the Milwaukee Art Institute, the jury of awards was as follows: Oliver Derrett Grover, Victor Higgins and Miss Nellie Walker. The awards were: Milwaukee Art Institute medal was given to Adolph R. Shulz (Delavan, Wis.) for his oil "Graceful Sycamore"; first honorable mention to Francisco J. Spicuzza (Milwaukee) for his oil "Water



IN THE ARCTIC CIRCLE

J. G. Tyler

At Ferargil Gallery

Richard E. Brooks is showing his portrait medallions at a leading jewelry store. He has put much of his time into medallion work in the past few years, and his bas-reliefs of the past mayors of Boston, now hanging in City Hall, are an attraction of historical as well as art interest that is seen by few except politicians, and occasional visitors to the mayor's sanctum. Outstanding works in the medallion exhibit are deeply individual characterizations of W. Gedney Bunce, the painter, William Henry Bliss, the N. Y. lawyer, and the Belgian medal, bearing the heads of the king and queen of the Belgians, and to be sold for the Belgian relief fund. There is a plaster portrait of Mother Adèle, Millet's model in "The Angelus," made by Mr. Brooks during his long sojourn in and near Paris. Mr. Brooks is continuing his career here, after working some years in Washington.

Charles Hopkinson's watercolors are shown at the Guild of Boston Artists, the proceeds going to the fund for French wounded. It is a brilliant showing of this artist's skill in catching fleeting aspects of beauty in the effects of light and air upon the sea.

Paintings by Theodore M. Dillaway, Harriet F. Smith and Grace E. Hackett are on exhibition and sale at the Boston Art Club for the benefit of the war relief child welfare fund. Ernest C. Sherburne.

Frolic"; second honorable mention to Emily Groom (Milwaukee) for her oil "The Viaduct"; third honorable mention to Ada W. Shulz (Delavan) for her oil "Mother from the Hills," and sculpture medal to Ferdinand Koenig for "Memorial: Vixit."

Stamp Poster Prize Winners

The National War Savings Committee announces the winners in the \$2,000 competition for the best posters and advertisements for War Savings Stamps. The competition was divided into three classes, and the judges were Charles Dana Gibson, Chairman; Frederic W. Allen, Ernest Elmo Calkins, Heyworth Campbell, J. H. Chapin, Professor Arthur W. Dow, Frank Finney, and Ray Greenleaf. The winners in the three groups were as follows:

Poster Class.—First prize, \$1,000, Adolph Treidler; second prize, \$300, Coles Phillips, and hon. mention, Casper Emerson, Jr.
Advertisement and Cartoon Class.—First prize, \$250, M. Leone Bracker; second prize, \$100, Hal Marchbanks, and hon. mention, Fred W. Goudy.
Car and Window Card Class.—First prize, \$250, C. B. Inwood; second prize, \$100, Mrs. L. M. Rudge, Mount Vernon, and hon. mention, Ray Greenleaf.

Mr. and Mrs. Frederick K. Detwiller opened their summer place (Ranger's Studio) at Noank, Conn., April 27, with a weekend party of six ensigns from the New London submarine base.

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SEATTLE

A note in a recent issue of the ART NEWS regarding the closing of the Seattle Museum of Art was rather misleading, as it led the reader to suppose that the museum had just been closed. As a matter of fact that museum has been closed for more than a year. The Washington State Art Association, which established the museum, withdrew from active existence in February, 1917.

The Seattle Fine Arts Society took over the life members of the organization for a period of three years, as a matter of courtesy and to further the interests of art. Last April the Fine Arts Society moved into larger quarters in the Exhibition Building on Fourth Ave., where the exhibitions are changed twice a month.

The large collection of Japanese color-prints belonging to Col. H. Appleton of Victoria, B. C., was exhibited in the rooms of the Seattle Fine Arts Society to March 30 last. The collection consists of about 300 prints of landscapes by Hiroshige and over 250 surimono. The landscapes of Hiroshige contain a set of a hundred views of Yedo complete with 20 variant plates with two or three exceptions unexcelled. Nearly all of them are artist's impressions in publisher's state. In addition to this series of Yedo about 200 other prints, selected from all his great series was exhibited, practically all artist's impressions.

In the over 250 surimono prints shown in two parts there are 10 fine long surimono by Hokusai, three famous pictures by Utamaro, a few by the great Shunsho, quite a number by Shunman, Toyokuni, Hokuba, Hokusai and others of the older school. The best examples of the later artists' work, displaying the greatest perfection of technique and beauty, are several series of prints designed by Gakutei and Hokkei, among which the set of eight famous views at Yedo by Hokkei and a set of six Tamagawa, or views of the six Tama rivers, by Gakutei, deserve special mention. Among the later works there are also some beautiful prints by Yanagawa, Shigenobu, Kunisada and a number by Hiroshige.

Col. Appleton's collection of surimono prints is the cream and pick of many collections, including the most famous Japanese collection and a well known Paris one dispersed some years ago. It has been added to by constant search made personally and by agents for years in Japan.

Dr. Paul Mersch of Paris recently arrived and is at the galleries in the Windsor Arcade leased by the late William Michel and himself, and formerly occupied by Mr. Edward Brandus, who also recently arrived from Paris and is at the galleries with which he is now connected.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

ART BOOK REVIEWS

THE ORACLE OF COLOUR. By William Kiddier. London: A. C. Fifield, 13 Clifford's Inn, E. C., 4, 1918.

It is a pure joy to chance upon such a delightful little book as "The Oracle of Colour," by William Kiddier, in which this poet-painter descants in the airiest, lightest manner on things pertaining to art and life, for he touches on many themes, but so delicately, and yet withal so surely, in his terse, pithy sentences that are almost axioms, that one is carried away by the charm of both matter and manner. Originality of thought and expression, sincerity of the true artist, and a strong undercurrent of depth of feeling pervade the 19 little chapters that make up this slender volume. The author had already won laurels by his earlier book, "The Profanity of Paint," and fresh laurels have fallen to him by the more recent publication.

"When light first dawned, colour was the added charm, the garland thrown in upon the things men need, God's gratuity to a grey world, the miracle of His afterthought, His finishing touch with which He smiled!" Such is the painter's definition of the origin of colour. And he goes on to say: "I know that colour is beyond words, but is it not above paint? But we are poets and painters; we live in attempting the impossible!"

Two poems, "The Rain" and "Vision," add to the literary value of the volume. Both are little gems of style and of the heaven born gift of rhythm.

The closing words of the book: "My world is a visionary world; my wish is . . . to create it!" reveal the soul of this poet-painter.

THE CULT OF OLD PAINTINGS AND THE ROMNEY CASE. By Richard W. Lloyd, with a foreword by Sir Edward J. Poynter, Bart., P.R.A., London: Sfeffington & Son, 34 Southampton St., Strand, W. C.

In "The Cult of Old Paintings" Richard W. Lloyd has set forth, as Sir Edward Poynter says in his excellent foreword, in an interesting and amusing way the difficulties that beset the cult of old paintings, to say nothing of the snares.

WARTIME HIGH ART PRICES

The astonishing prices brought by the Ingres portraits at the sale of the artist Degas' art properties in Paris, and which we now learn with gratification were purchased by the Metropolitan Museum, and for other works, were followed by even higher prices paid for Baron Oppenheim's pictures in Berlin; and now comes the news that the large family group portrait by Degas himself, reproduced on the front page of this issue, was sold on Monday last in the auction of Degas' own pictures in Paris to the Louvre, for an amount approximating, with the war duties, \$80,000.

Surely these prices for really good art, obtained in the capitals of two warring nations at the very height of a most critical battle, and with Paris actually under bombardment by the enemy, should encourage those who have perhaps, not unnaturally, taken a pessimistic view, of late, as regards the future of art in the world.

There never was a time, even if the statement may seem almost paradoxical, when good art has been and is a better investment.

The Romney cause célèbre is the peg upon which the author hangs his argument, and, without entering into any controversy on the subject, he discourses both learnedly and amusingly anent the much disputed question. One of the opening phrases of the book, stating that, although many people are interested in the cult of old paintings, few realize the amount of work necessary to acquire an elementary opinion of the works of even a limited number of painters, shows the trend of the work. Much may be learned from the perusal of Mr. Lloyd's illuminating book, and those who have plenty of time at their disposal are recommended by the author to study Ruskin's quite phenomenal works and the works of Sir Joshua Reynolds.

The excerpt from the law reports of Huntington vs. Lewis & Simmons at the end of the volume is most amusing, the conflicting evidence of the experts for both sides causing much hair-splitting and giving rise to considerable mirth during this costly trial. The six or seven days' hearing was estimated at about \$50,000.

THE LANGUAGE OF COLOR. By M. Luckiesh. Dodd, Mead and Company, N. Y. \$1.50 net.

In his volume on "The Language of Color," M. Luckiesh plunges into an almost uncharted field. The influence of color as a factor in man's progress and its power to add interest and pleasure to life, has thus far been little recognized, and he has undertaken the task of assembling the facts and data that may become basic as a language of color.

That colors perform many functions in nature has been proved by science. The colors of flowers doubtless attract insects that gather food and in return aid in pollenization. The colors of certain animals are factors in "protective coloration."

Red, as the author points out, has ever been the symbol for danger in nature, yellow or orange are significant of light and warmth, green represents life, blue has a divine significance, purple has a royal association, white is the logical color for symbolizing purity, innocence, chastity, etc., black in its antithesis to white is the fitting symbol for woe and fear, and gray is the color of age. These few examples show that association is almost universally an important factor in the evolution of the language of color.

Mr. Luckiesh finds that religion, ecclesiasticism, and liturgy have contributed something to the signification of colors and that they have strengthened their symbolical usage. Thus we have red signifying charity, martyrdom for faith; gold, for glory and power; green for faith, immortality, contemplation, etc.; blue for hope, sincerity, piety and the like.

The nomenclature of color is also shown to have more importance than has sometimes been considered to be the case.

The subject of Psycho-Physiology of color forms an important chapter in the present volume, and the Hering theory is incidentally touched upon, and color is shown to be provocative of sensation, feeling, affection, emotion, sentiment, volition, association and, perhaps, other things.

CORRESPONDENCE

Plumbers' Mutual Aid Society

Editor AMERICAN ART NEWS,

Dear Sir:

Having noticed reports in the press of the recent formation of a Mutual Aid Society "for the benefit of artists suffering from the effects of the war," and of a concert held last week in Aeolian Hall with leading singers, who assumedly donated their services for the fund of said Society and under distinguished social patronage, I write to ask for your assistance in giving publicity to a similar mutual aid organization, which myself and some young fellow plumbers are forming, for the relief of ourselves and fellows also "suffering from the effects of the war."

I am well aware that plumbing may not be considered high art, but we consider good plumbing a most useful art, as skilful work in this line often prevents disease. Although we did experience a period of prosperity during the extreme weather last Christmastide, the emergency soon passed, and as there is no new building and the owners of private and public buildings are not having any but the most necessary repairs made to their plumbing, we are, many of us, out of work and already in need of assistance. Perhaps some of the artists, whom we know are generously inclined, will contribute some pictures or sculptures to an art exhibition we plan for our new society, and we feel sure that the singers, who so generously gave their services for the Aeolian Hall concert, or others, will appear at a concert we plan, at either Aeolus Hall or the Fritz-Carlton, and which will be under the patronage of Mrs. Vanastorbilt, Mrs. Fizdig and Mr. Kahnnot and other well known people.

Yours truly,
N. Y., May 8, 1918. Plumber's Apprentice.

An Allegory

Editor AMERICAN ART NEWS,

Dear Sir—Last autumn I took my sketching vacation at one of earth's loveliest spots. A favorite motif was the Sawkill Creek, a typical Catskill stream. Its normal state is one of gurgling ripples, limpid pools and soporific waterfalls. The water, clear as though distilled, its banks clean, rocky, moss covered, as tempting for a dip as any wood nymph might desire. My favorite spot was a large flat rock almost surrounded by an opalescent swimming pool. One day I came to this idyllic spot and behold, the profane presence of man had been there the night before—a picnic party. Tin cans, egg and peanut shells, lemon, banana and orange peels, remnants of meat and sandwiches, paper boxes, broken bottles; it was as if the garbage and the ash man had held revel. A harmless snake killed by the revelers lay festering in the sun. What desecration! Could I there ever sketch again?

That night the heavens seemed to fall—a cloudburst. Nature's barrage threatened to split the very rocks and the torrent carried with it bridges and inundated all the valleys. The morning dawned crisp and clear, a perfect autumn day. I went to my beloved spot, and lo, as beautiful as ever. More depth, more current, but not a trace of all the sordid rubbish man had left. Nature restored, clean, wholesome, joyous!

Will the cataclysmal storm now shaking civilization to its foundation, that threatens our extinction, clean out the filth, the rubbish, the noisome evil things that have profaned love, beauty, life and art?

Yours truly,
N. Y., May 6, 1918 Charles Vezin.



LIEUT. WM. J. RALSTON, U. S. A.
Carrying despatches at the front.

OBITUARY

Henry Lyman Sayen

Henry Lyman Sayen died at his Philadelphia residence, Apr. 28, aged 43.

Mr. Sayen lived in Paris until Sept., 1914. He left this city for Paris with brilliant prospects, as he had won several of the art prizes at the Academy and had been represented in many exhibitions in this country and in Paris.

While in Paris the artist became a pupil of Matisse, and his later work was under the influence of that school.

Ripley Hitchcock

Ripley Hitchcock, author, founder, art critic, an editor with Harper & Bros., died suddenly, May 4, in the Park Ave. Hotel, where his father-in-law, Mr. Charles C. Sargent, gave a dinner for the French "Blue Devils." Mr. Hitchcock, who made the arrangements for the dinner, was stricken just as the soldiers entered the banquet room. He complained of illness and fell from his chair and was carried to an adjoining room, where he died. Mrs. Hitchcock was with him.

Mr. Hitchcock was born in Fitchburg, Mass., July 3, 1857, was graduated from Harvard in 1877, and at once began literary work in N. Y. He married Martha Wolcott Hall in Springfield, Mass., in 1883. There were two children, Roger Wolcott Hitchcock and Ripley Hitchcock, Jr. Mrs. Hitchcock died in 1903, and in 1914 Mr. Hitchcock married Miss Helen Sanborn Sargent, then president of the Art Workers Women's Club.

Mr. Hitchcock was special correspondent for the N. Y. Tribune in Mexico and also was art critic for the same newspaper, and from 1890 to 1902 literary adviser for D. Appleton & Co., publishers, from which firm he went to Harpers'. He was a member of the Institute of Arts and Letters, American Historical Association, Society of Colonial Wars and the Century, Authors', Harvard and MacDowell clubs.

Sincere sympathy is expressed for Mrs. Hitchcock in her bereavement.

SAN FRANCISCO

May Mott-Smith has returned to this city for a brief stay after an absence of several years in the East, and is exhibiting her collection of miniatures and jewelry designs at the Hill-Tolerton Galleries. Her portraits in the little are executed in gold, silver and bronze, and include many people of prominence, among whom are: Colonel Charles H. Blinn, Isadora Duncan, John Barrett, director general of the Pan-American Union; the Denishawn seal, a character pose and a most graceful design; Emelie Polini, Dora Van Ostrand Karr of Los Angeles, wife of an attorney; Jacob Strubel and the late Major Henry M. Benson, aviator. The latter work was awarded a medal at the San Diego Exposition. Mrs. Mott-Smith's jewelry designs include interesting examples of olivene, a mineral deposit found in Hawaii, 100 feet from the sea. It is a pale yellow-green stone, susceptible of a high polish and especially attractive set with other harmonizing stones.

The Courvoisier Galleries have a sepia watercolor by William Keith on view, presenting a scene of Mount Tamalpais, painted previous to 1890. In the same gallery there hangs a picture by A. W. Best, showing the inroads of an automobile in Death Valley.

Portraiture is receiving considerable attention here since the declaration of the war. The departure of many youths to the training camps has created a demand for portraits. Arthur Cahill has been quick to grasp the opportunity and has been busy in the training camps. His recent portraits of Lieutenant Raymond Armsby and Lieutenant William Shields, son of Dr. J. Wilson Shields, were exhibited in San Francisco this past winter. Brigadier General Leroy Lyons, Major William Devereaux, Captain Peter B. Kyne and Major Stewart Edward White are the subjects of other canvases by the same artist.

The Hill-Tolerton Galleries are showing sculpture, paintings and drawings by California artists. The exhibitors are Armin Hansen, Phillips Lewis, Gottardo Piazzoni, Rinaldo Cuneo, Clarence Hinkle and Ralph Stackpole. California artists exhibiting California landscape and sculpture. Stackpole offers an interesting study of the little son and daughter of Mortimer Fleishhaker, represented with their pet dog, carved in marble. "Nymph," and two figures cast in bronze are also by this sculptor. A collection of etchings by the same artists is on view in the corridor.

Arthur N. Macdonald, of East Orange, N. J., has just engraved a bookplate for William Farnum. The design is also Mr. Macdonald's and shows the actor as Sidney Carton in "A Tale of Two Cities," seated at a table in the tap room of an old English inn with his chimney pot hat resting on the table.

LONDON LETTER.

London, April 25, 1918.

The Royal Institute of Painters in Water-colors is holding a Spring show quite unexpectedly live and cheerful, considering the conditions of the times. There is quite an unexpected amount of the joy of life in the pictures as a whole and although there may be a certain shallowness in some of the attempts at the allegorical and symbolic, there is plenty of evidence that the members are keenly interested in the expression of life as they see it around them today. Anecdotal subjects find much favor with exhibitors and naturally not a few turn on incidents connected with the war. When these take the form of deathbed scenes with a Red Cross nurse in attendance, then the pitfalls which beset the unwary artist are indeed manifold. Something of their gravity has no doubt been realized by W. Hatherell in his "Message," wherein a dying soldier dictates a last note to those he is about to leave behind. A theme such as this at once suggests a War-Christmas Supplement, but the artist has managed to imbue it with something deeper and more significant than one usually finds in production of this calibre. The arch temptation in canvases that tell a story of this kind, is to make the figures appear as if arranged by a skillful stage manager and to modify the effects of light and shade so as to take the place, if possible, of the slow music of the orchestra, to emphasize the pathetic passages. To obtain the atmosphere of emotion in its highest form, the feeling dominating the work must be conveyed without obvious effort and the goal reached in the simplest and most direct manner possible. The majority of pictures dealing with incidents of the war fail in their deliberateness, and one notes the piling-up of accessories without experiencing that inward upheaval toward which they are intended to work. Dudley Hardy is an artist who often reaches the emotional goal by simple means, and his "Tears and Toil" in this exhibition is an example of the excellence of his methods. The color scheme of grays with a single note of green does more to convey the atmosphere required than any number of the accessories and paraphernalia of woe employed by less skillful men.

The Zoo Protests

The prize Memorial Plaque for the next-of-kin, has been most severely criticised—not by art critics, as might have been imagined, but by the Chairman and Keeper of the Clifton Zoo, who are writing impassioned letters setting forth the injustice which the medallion does to the British Lion! They consider that undue importance has been given to the figure of Britannia whose noble proportions overshadow those of the lion, reducing him to a comparative insignificance, which they assert to be unsuitable to the King of Beasts. Nor do they consider that justice has been done to "the gentle slope from the root of the tail" to the raised head and mane, which, they complain, has been rendered by the artist by means of a line which would be more suitable to a mere well-bred cow. Never has that periodical "The Tailor and Cutter" been more scathing when engaged on criticising the sartorial features of the Academy pictures, than are these representatives of the provincial 300 in defense of the denizens of their lion house.

The National War Museum

Some rude but exceedingly pertinent things are being said in regard to the decision of the Government to erect a magnificent National War Museum, the idea of the carping critic being that it would be advisable to get on with the war and bring it to a successful conclusion before spending time, money and energy in collecting material for a museum in connection with it. Sir Alfred Mond, First Commissioner of Works, promises "that the museum will be one of the most remarkable buildings in Europe." Having regard to some of the truly remarkable buildings with which London is already endowed, this promise does not altogether inspire confidence, while from the purely material point of view, the mere rate payer sees grounds for foreseeing a further increase of taxation on its behalf. As Alfred Frampton, the architect, recently pointed out in a letter addressed to the press on the subject, neither the Queen Victoria nor the King Edward Memorial has yet been completed, while a further argument against the inception of a fresh memorial scheme at the present time lies in the fact that public buildings run a considerable risk of being destroyed by enemy aircraft before the war is concluded. Meanwhile a number of the best artists and architects are away at the front and one might do well to await their return before taking active steps to erect the remarkable building which has been planned. A site for the museum has been proposed in Hyde Park, and the cost has been estimated at half a million sterling.

L. G. S.

CHICAGO

The walls of two corridors of the Art Institute are covered with the work of public school children who have been encouraged by the art instructor to evolve pictorial argument for food and fuel conservation. The showing is really quite remarkable and has received merited praise for the work of the schools' art supervisor, Miss Lucy S. Silke.

Ted Brown of the "Daily News" was awarded the first prize in the cartoon contest last week. The second prize fell to Mr. Orr of the "Tribune," and the first prize for a Liberty Loan photograph, which also reflected praise on that publication, was captured by O. G. Lundberg, the "Tribune" staff photographer.

The Artists' Guild is now holding its annual competitive show for craft workers, and the following awards have been announced: Miss Elsie Campbell received \$50 of the Fine Arts Building prize for her Batik wall panels and Charles A. Herbert the remaining \$50 of this fund for his work in decorated leather, painted lamps, frames.

The Swedish Club's show, as usual, brings out many of the best painters in the country and makes one realize anew our debt to the men of the North. The awards were most patriotically embodied in Liberty Bonds and Thrift Stamps, which speaks well for the loyalty of the club and its committees. Alfred Jansson of Chicago received the first prize of \$100 for the best work in oils for one of his characteristic nature studies, "Alone and Quiet." The second prize in oils of \$50 went to Helge Anderson of Boston for his "Top of the Hill"; the first hon. mention in this class to Einar Bergsten for a self portrait, and the second to Arthur Lindquist of Fall River, Mass., for his "Old and New Boston." The first award of \$25 for watercolors was captured by Birger Sandzen, the well known Kansas artist, for his "Pines," while the first award for sculpture of the same amount went to Karl Skoog of Cambridge, Mass., on his figure, "Morning Glory." Hon. mention in this class was recommended for Edwin Pearson's portrait bust.

An exhibition of works by Arthur B. Davies is on at the Arts Club. The romanticism and archaic fancy of this man cast a spell over the mind. His low keyed color and dreaminess of theme are in themselves factors in this achievement. Some of his works recall Whistler, notably the one loaned by Mrs. Chauncey J. Blair. He is at his best when most decorative and when working with small figures.

The long heralded exhibition of works by Chicago artists opened Monday at Carson, Pirie, Scott & Co.'s galleries, and Mr. Barrie, who directs their destinies, is receiving congratulations on every hand for having gathered the "pick of the market" and the cream of all the other shows this season. Here are the prize winning pictures of Walter Ufer and Victor Higgins; Pauline Palmer's "After the Blizzard," with the Institute's gold ribbon; Karl Buehr's big Salon picture, the much remarked "Head of a Nun," by E. Martin Hennings. Anna L. Stacey's two large canvases which attracted so much comment at the Institute, examples of Ames Aldrich and Charles Francis Browne, the late work of Paul Bartlett, and other notable works too numerous to catalog. Gerald Frank, Indiana Giborson and Fred M. Grant speak well for the younger element. Grant, indeed, has three canvases so full of that rarest of all combinations, spirit and technique, that one regrets his call to military service, unless he can be commissioned to reflect some aspect of the conflict in art. So great is the gift of this young man that it should certainly be given every opportunity for expression.

Edward Holslag closed his recent exhibition at the Thurber Galleries with a record of nine sales and a portrait commission. These were all of canvases of considerable size and importance, and when one reflects upon the fact that this show was staged at the same time as the great Liberty Loan drive, one realizes that there is always a market for good things here. Wm. Jean Beaule, who exhibited at Reinhardt's during the same trying weeks, can also testify to the truth of this reflection, as seven large oils and his entire collection of watercolors were sold during the time of his display.

Late works of Alfred Jansson and Charles Warren Eaton were placed on view at Thurber's Monday, to remain until June 1. Jansson is a true poet of the winter woods under a mantle of snow. No one can paint quite such warm, soft, fluffy snows, and few so well understand the anatomy of trees. With him they are indeed portrait studies, and yet he has a nice feeling for the decorative, and many of his autumn and summer woodlands abound in the tapestry quality. Charles Warren Eaton paints with great charm and tranquillity, supported by an adequate technique. He understands what is best in the themes that nature offers, without making sacrifices of strength to beauty.

The annual exhibition of American watercolors and miniatures, including the rotary exhibition of the American Watercolor Society, and the 15th exhibition of the Chicago Camera Club are now on. Marion Dyer.



M. LE BLANC

Ingres

Purchased by Met. Mus. at Degas sale, Paris.

HARTFORD

Some 123 works are cataloged in the eighth annual exhibition of the Conn. Academy. The display is strong in landscapes and contains two pieces contributed by artists now serving in the war, Major J. Amory Sullivan of the 303rd Machine Gun Battalion sending a classical landscape of rich coloring, "Italian Church," and Private Clinton O'Callaghan a freely painted and good toned "Spring Day." Guy Wiggins's "Hills and Slender Trees" (Ch. Noel Flagg prize) is a snow scene of the "near Redfield-Schofield" type. F. J. Waugh sends two marines of his usual style as exercised on Monhegan motives, and Jane Peterson contributes a brilliant, sunny canvas, "The Pier," handled with her accustomed breadth and formality. Mary Nicolena MacCord, in a "Sunlit Harbor," is agreeable in tone, and J. C. Huffington decorative and "atmospheric" in his "Tower of the Times, N. Y." Arianna Kelley has a pretty composition, "Blossoms," and Paul Saling a good game still life called "Our Christmas Dinner." Wm. Bradford Green's large "Farmington Hills" is probably the best of the landscapes, a surprisingly virile and colorful canvas, constructed with a fine sense of earth and tree forms.

Of the portraits, the most striking is Gertrude Fiske's "Ch. H. Woodbury," an interesting example of technique (which owes something, perhaps, to Alden Weir), and which has been seen in N. Y. at the Academy. Harold Green's portrait of Dr. Yergason in army uniform is sober and serious, though a little monotonous in tone and hard in texture. Jean N. Oliver's "Eve-Ita" is finely expressed, and Carle Blenner's "Love Song" is romantic, sentimental. A. E. Jones, in a full length "Mother and Daughter," strikes fog in his blacks and chalk in his whites, and Marian Boyd Allen in portrait of the late "Gov. Guild" of Mass. gets the bulk of the man, with little of his innate refinement.

Sidney Dickinson's "Emma" is as distinguished, as one would expect from this admirable painter, and Clara Mamre Norton shows bright color and clever brushing in her "Girl Knitting." H. Levin, a pupil of Gedney Bunce, shows a "Moonlight" in Bunce vein; J. S. McManus a Hartford river scene, and I. H. Grant a clear toned "Late Harvest." Thomas Brabazon's "The Intruder" is one of the delights of the show, the small canvas representing a color of rich quality, a farmhouse interior, where a little boy stands amongst his toys and turns in wonder at the apparition of a turkey gobbler stalking in through the open door. Brabazon sends also a landscape of rattling good, sound tone. Matilda Browne has a large sunny landscape with figures, "The Grange Fair," and W. L. Carrigan his N. A. success of recent years, "Midsummer Masque." D. F. Wentworth's "Winter Sun," Joline Smith's "Blossom Time," W. R. Derrick's "Old Oak," and Carl Rungius's "Golden Hour" are notable as are Eliot Enneking's "Woodland Brook," M. B. English's "Late September," Henry Poore's "Pilgrim Sons," Alice W. Ball's fruit still life, Peter Marcus's "Summer," Adelaide Deming's "Winter Morn" and O. Anderson's "Quiet."

Striking in color is John Follinsbee's "Tulip Poppers" and attractive for decorative quality is the panel "Merchant of Venice," by Ruel C. Tuttle. Other exhibitors are Laura Lee, Sidney Chase, Victor Grinnell, Alice Hirsh, G. A. Travor, H. C. White, W. B. Closson, R. F. Logan, Gertrude Nason, Rosa Coney, Margaret Cooper, Russell Cheney, Sophie Brannan, F. H. Storrs, Geo. Thompson, Jos. Greenwood, Whitney Hubbard, Samuel Simpson, A. N. Francis, F. Usher De Voll, Isabel Ferry, Alice H. Haggood, Sanpietro Stone, Clare Thompson, W. B. Imlach and Eliza Haigh. The sculpture is by Louis Gudebrod (pupil of Saint Gaudens), "Medallions"; Karl F. Skoog, Madeline Bartlett and Peter Johnson. Paul Trumbull.

PARIS LETTER

Paris, April 24, 1918.

The first spring Salon since the war's outbreak will open before this letter appears. The number of works admitted is necessarily small, relatively to what were the ordinary contents of the two principal Salons in ante-bellum times. The reader only needs to look at the catalogs of those former Salons to know what artists are certain to be represented on the small wall space of the Petit Palais. They will be the men whose prestige is sufficient to prevent any committee from daring to refuse them, with the addition of a certain number of other artists of lesser fame whose talent or personality or both have cleared for them the way to recognition or to favor. It is quite certain that there is already a great gnashing of teeth, for the number of the disappointed ones can not but be legion. The fiction of invitation, of course, may prevent loud outcry. It would be in rather bad grace to complain that one had not been invited. This detail as to the management of the exhibition makes it differ radically from all the spring Salons of recent years. It remains to be seen with how much discretion the authority to invite, lodged in the hands of a committee, has been exercised.



MME. LE BLANC

Ingres

Purchased by Met Mus. at Degas sale, Paris.

Less than a half-dozen American artists had a chance of admission. It might prove to be somewhat invidious if I were to suggest at this moment who, in the American art colony, have cherished the most exalted hopes. It is not all, be it noted, to be invited. That does not absolutely imply acceptance. I know of one meritorious American who feels this same fact most keenly and is nervous accordingly. He has evolved two remarkable works, and it will be a pity if the critics do not, after all, get a chance to measure them according to their own narrow canons of technique.

I understand that some space will be given to the works of certain dead artists, among them Whistler and Carolus Duran. This really seems rather unfair to the living at a time when the opportunity of exhibition, under the old authoritative sanction, is so much desired, and so difficult.

Some of the most talented of the American artists remaining in France have been busily painting to decorate the interiors of the Y. M. C. A. huts in the battle zone. The two Warshasky brothers, Alexander and Abram, have, for a certain compensation, taken the lead in this work; and others have aided them gratuitously, as in the case of Parke Dougherty, Roderic O'Connor, Albert Rigny, Frank Armington and Edwin Connell, whose efforts are praiseworthy.

Few Artists Desert Paris

The exodus of artists from Paris is not so great as one might naturally have supposed that it would be. I have not as yet met one whose nerves seem to have been shaken by the bombardments. H. O. Tanner is in the Vosges, engaged in Red Cross work. Charles Thorndike has returned from Savoy, and is in charge of a convalescent hospital at Biarritz. Morton Johnson is working in a munition factory in the Belleville district of Paris. Frederick Frieseke is still in the south, at Amélie-Bains, close to the Catalan frontier. Alexander Harrison and Clarence Gihon have gone to Brittany, and Frank Armington intends to pass the summer again at Moret. Clyde Hunt, who sticks to his studio in the Montparnasse quarter, has been finishing, with his characteristic ardor, some exceedingly ambitious sculpture.

The total product of the sale of Clara Ward's effects was about \$25,000. The curious bedroom furniture, of which I wrote in my last, fetched about \$1,200, and the silver ware a little over \$10,000. B. D.

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Today (Saturday) at 3 p. m. Reception by the Executive Council

Miss Lillian Genth is busy at her Greenwich Village studio with "range finders" for the cantonnments. She has just completed one of these and four posters.

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Allied Artists of America, Fine Arts Bldg., 215 W. 57 St.—Fifth annual exhibition of paintings and sculptures to May 28.

American Art Galleries, 6 E. 23 St.—Relief for Belgian Babies, art exhibition open daily.

Anderson Galleries, Park Ave. and 59 St.—Works of art donated to the A. B. F. B. Permanent Blind Relief War Fund of 590 Fifth Ave.; exhibition and sale, May 11-25.

Ardley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings and other works by a number of independent artists.

Arlington Art Galleries, 274 Madison Ave.—Oils by Elizabeth Curtis, to May 8.

Art Alliance of America, 10 E. 47 St.—School of Fine and Applied Arts, May 11-18.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Sculpture by Prof. Joseph M. Kratina, in the hotel foyer to June 1.

Babcock Gallery, 19 E. 49 St.—California paintings by Maurice Braun, to May 17.

George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 601 Fifth Ave.—Italian XVI century painting on glass. Color drawings of Horace Walpole Estate at Twickenham, near London, by Paul Sandby.

The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, May 30-Nov. 1.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, through May 26.

Daniel Gallery, 2 W. 47 St.—Watercolors by modern artists.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—XVII and XVIII century flower paintings.

Ferargil Galleries, 24 E. 49 St.—Marines by James G. Tyler, through May.

556 Fifth Ave.—Arranged by Mrs. Albert Sterner. Some 44 pictures and sculptures pertaining to the war, by eminent artists; and essays in camouflage by Abbott H. Thayer, to May 20.

Folsom Galleries, 560 Fifth Ave. (Dreier Bldg.)—American paintings.

The Grolier Club, 47 E. 60 St.—Mezzotints, Part II, chronologically arranged, from Dixon to Cousins, May 11 to June 1.

The Little Gallery (removed to), 4 E. 48 St.—Display of work by the Tenafla Weavers, through May.

Macbeth Gallery, 450 Fifth Ave.—Group exhibition of oils by Emil Carlsen, Childe Hassam and J. Alden Weir; paintings by Charlotte Coman, to May 15.

Macdowell Club, 108 W. 55 St.—Annual sketch exhibition: watercolors, pastels and drawings by four groups of artists, to May 12.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display.

Modern Gallery, 500 Fifth Ave.—Paintings by Picasso, Vlaminck and Terain; Daumier lithographs. Montclair Art Association, Montclair, N. J.—Paintings and sculpture pertaining to the garden, to June 9.

New York Historical Society, 170 Central Park W., near 77 St.—American caricatures, May, June and July.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, Making of a Lithograph.

Pen & Brush Club, 132 E. 19 St.—Portraits and figure works, to end of May.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Society of Independent Artists, 112-114 W. 42 St.—to May 12.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Mad. Sq., South—Furnishings removed from residence late Grant B. Schley, Far Hills, N. J. Exhibition May 15 to sale, afts. May 21-24 incl.

Anderson Galleries, Park Ave. and 59 St.—Library of the late Winston H. Hagen, embracing monumental works by English writers, May 13-16, afts. and eves.

Scott & O'Shaughnessy, 116 Nassau St.—Rare books, pamphlets, broadsides, and manuscripts from the library of a well known American historian and other sources, May 14-16; mornings 10:30 A. M. Scarce books on American history, first editions of Aldrich, Arnold, Bryant, Carlyle, Cooper, Dickens, Emerson, Bret Harte, Hawthorne, Kipling and others, May 17, 10:30 A. M.

ART AND BOOK SALES**"Modernist" Art Sells Badly**

The lowness of the records established at the first public auction of "modernist" paintings in America, that of the Alexander Rosenberg collection at the Anderson Galleries, May 3, does not augur well for the future of this art in America.

Among "advanced modernists" art lovers in the audience were Alfred Stieglitz, John Quinn, Dr. Arnold Genthe, Walter Pach, Charles Demuth, Martin Birnbaum of Scott & Fowles, John Stella, Joseph Breck of the Metropolitan Museum, Mario de Zayas, Charles Daniel and George Of.

Of the "modernist" paintings sold a decorative canvas by Maurice Denis led the prices, selling for \$600. The still life by Pablo Picasso, in which there was a layer of plaster coated by sawdust and real beads, brought \$370. Paul Signac's painting of the harbor of "La Rochelle" brought \$300.

Metzinger's "Lady at a Dressing Table" sold for \$55; D. M. Rivera's "Woman Seated" brought \$80; a still life by Julian Gris went for \$55, and Rivera's cubistic portrait of the Russian poet Maximilian Volochine brought but \$20.

Of the antiques sold, Mr. Abeles paid \$700 for No. 14, a Greco-Roman female portrait of the III and IV century B. C.; \$390 for No. 43, a XV century Persian miniature. No. 36, a Rhages ewer of the XII century, sold to E. Tabbagh for \$325, and W. M. Grinnell paid \$225 for No. 33, a Rhages bowl of the same period. The total for the sale was \$12,690.

Kehler Japanese Print Sale

Rare Japanese color prints composing the collection of Mr. James Howard Kehler were sold at the Anderson Galleries, May 2 last, for a total of \$1,677. The highest price, \$55, was paid by H. Counihan, agent, for No. 59, "Ghost Foxes," by Hiroshige (1820-1858), one of the "Hundred Views of Yeddo." No. 110, "Two Girls at a Picnic," by Masunobu (1765-1780), one of ten prints known of this master, was bought by Dr. A. Genthe for \$45.

Salmagundi Mug Sale

The XVII annual library fund dinner took place at the Salmagundi Club Tuesday. As usual, there was a sale of mugs painted by members of the Club. The twenty-one mugs sold brought \$1,220.

J. S. Saltus, a frequent contributor to the library fund, paid \$550 for a mug with a landscape painting by Arthur Powell. Another, with a landscape by J. Francis Murphy, brought \$125 from Henry Lang. A mug, with a design showing thirty-eight stars representing the number of members in the service of the country, painted by A. A. Southwick, went to A. Russell Cowles for \$100.

Emile Pares Art Sale

The first session of the sale of French, Spanish and Italian antiques owned by M. Emile Pares at Clarke's Art Rooms, 5 W. 44 St., May 2, yielded a total of \$4,500.67.

No. 105—A primitive panel of the Virgin and Child with angels playing musical instruments (Flemish school, XVI century) brought \$500, the top price, from M. Rougeron.

Other sales of interest were:
No. 67—Three XVIII century English carved rosewood chairs. Miss L. Englehardt, \$144.

No. 64—Six XVII century Spanish chairs, backs with columns. Mrs. Paul Bartlett, \$126.

No. 124—Pair XVIII century French gilt and carved wood torchers. Mrs. Paul Bartlett, \$102.

At the second session, May 3, a total of \$9,126 was realized.

No. 238—A XVII century Flemish tapestry cantoniere, with columns and flower wreaths, brought \$850, the top price, from Montgomery Walker.

Other sales of interest were:
No. 214—XVII century French tapestry panel, with figure animals, Olivotti, \$350.

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No. 197—Six XVII century French chairs. Baumgarten & Co., \$300.

No. 232—A French XVIII century white marble fountain. Mrs. A. Fleischmann, \$300.

No. 267—Pair XVII century Flemish armchairs, covered with tapestry. Mrs. Hall, \$270.

No. 183—Four Louis XVI medallion armchairs. Mrs. Paul Bartlett, \$204.

The third and final session, Saturday afternoon, May 4, yielded a total of \$22,689, making for the three sessions a grand total of \$36,382.

No. 415—A XVI century Flemish tapestry, representing a hunting scene, 138 inches high by 150 inches wide, brought \$6,000, the top figure, from Mrs. F. K. Wilson, of Chicago.

Other sales of interest were:

No. 403—XVII century Aubusson tapestry, with landscape background. Baumgarten & Co., \$1,300.

No. 358—Thirteen Louis XIV carved oak panels, from the library of the Chateau de Colville. Baumgarten & Co., \$780.

No. 378—"The Children of a Dusseldorf Family," a painting by Peter von Cornelius, signed and dated 1808. M. H. Henderson, \$675.

No. 414—Early XVI century French tapestry, depicting a wedding scene, from Chateau de Poitiers. Mrs. F. K. Wilson, \$1,900.

No. 416—Flemish tapestry. Mrs. Paul Bartlett, \$750.

No. 384—Carved armchair, covered with Gros and Petit point de Saint Cyr tapestry. Baumgarten & Co., \$400.

No. 335—Seven XVI century Italian carved wood panels. H. Morgan, \$525.

No. 399—XVII century Aubusson tapestry, with scene representing the "Triumph of Caesar." A. S. Gumpert, \$425.

No. 341—Two XVII century Spanish paintings. Frederick Rose, \$180.

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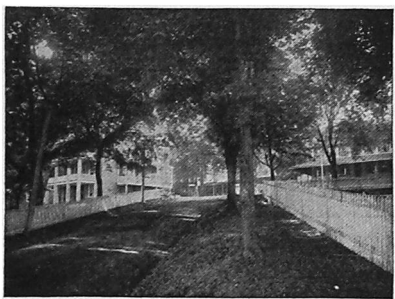
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Frederick May Sale

The first session of the sale of the Frederick May collection of Japanese color prints, jades and carvings, Korean and Chinese pottery, Monday afternoon last, in the American Art Galleries, yielded a total of \$4,839.50.

No. 87—Han amber carving, with figure of Cheou-lao and his various attributes and signs of longevity carved in relief brought \$150, the top price, from W. W. Seaman, agent.

Other sales were:

No. 82—Ch'ien-Lung Imperial scepter. A. Rudert, agent, \$145.

No. 70—Aquamarine vase with relief ornamentation of flowering plum tree. Fred Pope, \$105.

No. 86—Old Chinese amber ornament. Fred Pope, \$85.

No. 219—Yung-Cheng decorated ginger jar. Mrs. R. H. Gallatin, \$80.

No. 152—Ch'ien-Lung agate snuff bottle, with low relief ornamentation. F. W. Kaldenberg, \$50.

Rare Japanese color prints comprising examples of Hiroshige, Hokusai, Toyokuni, Shuncho and other artists, were dispersed Monday night, at the second session, for a total of \$7,865.

The Metropolitan Museum was a buyer and secured several prints by Torii Kiyomasa. No. 44, "Going to the Public Bath House," by Harunobu (about 1766), brought \$400, the top price, from Frances E. Osborne.

Other sales were:

No. 47—"An Interrupted Picnic," Harunobu. Frances E. Osborne, \$240.

No. 25—"Arashi Wakano," Shigenaga. Howard Mansfield, \$225.

No. 17—"Actor Onogawa Oriye in Role of Onna Fungen," Kondo Kiyoharu (1715-1735). Frances E. Osborne, \$240.

No. 54—"The Treasure Child," Harunobu. F. W. Gookin, \$170.

No. 42—"Three Generations," Harunobu. Richmond, \$135.

No. 144—"Gion Yashiro Setchu" (Gion Shrine in snow), by Hiroshige. Miss R. H. Lorenz agent, \$105.

The third session, Tuesday afternoon, brought a total of \$4,494.

No. 519—A writing case with weathered polished wood and ornamentation within and without of iris flowers and leaves brought \$130, the top price, from W. W. Seaman, agent.

Other sales of interest were:

No. 473—Miniature cabinet. Richmond, \$110.

No. 503—Lady's writing case of polished black lacquer. W. W. Seaman, agent, \$60.

At the fourth session, Tuesday evening, a total of \$6,960 was realized.

No. 387—"Seiro San Bijin," "Three Green-House Beauties," by Utamaro (about 1794), brought \$410, the highest price, from K. Oshima.

Other noteworthy sales were:

No. 355—"Seiro Meikun Jihitsu Shu" (celebrated women of the green-houses), by Masanobu, preface dated 1784. Miss M. Ainsworth, \$350.

No. 371—"Party of Merry Makers at Shinagawa," by Hosoda Eishi (about 1791). Otto Bernet, agent, \$320.

No. 345—"The Second Ichikawa Monnosuke in Private Life," by Kiyonaga (about 1782). K. Oshima, \$240.

No. 437—"The Cone of Fuji; Thunderstorm Believ," by Hokusai, one of the series of 36 views. G. E. Fuller, \$225.

No. 351—"A Lady Crossing Nippon Bridge," by Kiyonaga (about 1788). F. W. Gookin, \$230.

No. 358—"Merry-makers," by Kubo Shunman (about 1788). F. E. Church, \$245.

No. 368—"Yokya," by Hosoda Eishi (about 1791). Otto Bernet, agent, \$225.

No. 436—"Sen Pu Kai Sen," by Hokusai (one of the series). K. Oshima, \$210.

At the fifth session, Wednesday afternoon, a total of \$2,192 was realized.

At the sixth session of the sale, which took place Wed. eve., a total of \$6,510 was realized, making for the six sessions a total of \$32,856.50.

The highest price, \$830, was paid by M. Ainsworth for No. 591, "Domestic Occupations," by Kiyonaga. This is a fine impression, Oban triptych print published about 1792.

No. 620—"Takashima-Ya Chisa," a portrait of a popular waitress, by Toyokuni, was purchased by F. W. Gookin for \$570.

No. 603—"New Year's Day Scene," by Shuncho, went to J. T. Spaulding for \$460.

The Japanese potteries comprising water jars and incense burners, and old carved wood and ivory netsukes in the Frederic May collection, were dispersed at the fifth session of the sale, which took place Wed. aft'n when a total of \$2,152.50 was realized.

No. 650—A wood and ivory tobacco box, surmounted by a figure of Hotei, brought \$60 from A. G. Winters.

Other sales were:

No. 648—Carved ivory statuette, a spirited rendering of a Japanese archer, "Tametomo," by Shinro. W. W. Seaman, agent, \$60.

No. 796—Old Japanese pottery bowl from Ofuke, Province of Owari. F. Kaldenberg, \$45.

No. 814—Old Japanese pottery water jar, Kyoto, light terra-cotta glaze with decoration. A. G. Winters, \$42.

The Japanese court swords and antique daggers in the Frederic May collection, were dispersed at the seventh session of the sale, which took place Thursday aft'n.

A total of \$3,589 was realized, making for the seventh session a total of \$38,445.50.

No. 1064—An old Japanese panel of Kiri wood with decoration in high relief, signed by Ritsuo Seisu (1750), brought \$130, top price of the session, from Thomas E. Morse.

Other sales were:

No. 990—An old Japanese iron statuette, with a lifelike representation of an articulated eagle perched on a rock, signed by Muneyoshi. W. W. Seaman, agent, \$110.

No. 1039—An old Japanese statuette, representing the seated figure of Daruma. W. W. Seaman, agent, \$55.

(Story of the sale concluded next week)

Cecil Chichester expects shortly to be enrolled by the Government in the camouflage. At his Holbein studio he has some of his colorful, interesting landscapes.

Charles T. McBurney Book Sale

The first session of the sale of the volumes of English and French literature from the library of the late Charles T. McBurney, of Warwick, N. Y., opened Wed. aft'n at the Anderson Galleries.

A total of \$1,601.40 was netted for more than 300 items dispersed.

No. 171—"Country Dances" (98 country dances for the years 1759 and 1760) and scarce (London) brought \$41, top figure of the sale, from J. F. Drake.

Other sales were:

No. 34—"La Comedie Humaine," by Balzac, Paris and Phila. (no date). G. Wells, \$39.

No. 87—"Works of William Blake, Poetic, Symbolic and Critical" (London, 1893). George D. Smith, \$30.

No. 69—"Mysterium Magnum," by Jacob Behme (London, 1647-91). H. Brown, \$29.

No. 86—"Works of William Blake" (London, 1876). J. F. Drake, \$25.

First editions of Victor Hugo, Lafcadio Hearn and other authors represented in the Charles T. McBurney library were dispersed at the second session of the sale, on Thursday aft'n.

The sale netted a total of \$1,340.25, making for the two sessions a total of \$2,941.65.

No. 539—"Pagan Poems," by George Moore (London, 1881), the rare first edition with autograph inscription of the author, brought \$227.50, top price of the sale, from James F. Drake.

No. 421—"A Discourse on the Worship of Priapus," by Richard Payne Knight (London, 1865), (Reprinted, 1894), was purchased by E. W. Johnson, for \$26.

(Story of the sale concluded next week)

SALE OF DEGAS COLLECTION

An Associated Press cable from Paris says that more than 5,600,000 francs was realized from the sale this week of the late G. E. Degas's paintings, pastels, and drawings.

It was feared that the simultaneous sale of so many pieces and the imposition of luxury taxes would keep the prices down, but the salesroom was crowded during all three days of the sale. The principal collectors and dealers bid spiritedly, and even slight sketches fetched several thousand francs apiece.

A portrait group of Degas and his own family was bought by the Government by arrangement for 300,000 francs. Another picture, representing two girls practicing a duet, was knocked down for 100,000 francs, the buyer of which was reported to be the Metropolitan Museum of N. Y.

An American woman residing in France sold her pearl necklace in order to buy a characteristic picture of four dancers for 132,000 francs. The pastels averaged 25,000 francs each.

WASHINGTON

The Arts Club of Washington is to extend, at an early date, its quarters, having at present an option on the adjoining building and grounds. The building is to be converted into exhibition galleries, to form the chief part of extensive additions to the present house. The club is not yet two years old and its success is phenomenal, having sprung into existence at the time of Washington's greatest expansion and when there is a real need for such a club, as is shown by its 600 members. The privileges of the club have been extended to the officers of all the foreign lands here and also to U. S. officers and soldiers so that one does not pass many dull evenings at the club. The dinner guest of honor this week was J. J. McLure, who talked on his recent travels in the "war zones."

An exhibition has been on in the Arts Club of the work of Miss Ellen Day Hale and Miss Gabrielle de V. Clements, both of Washington. This exhibit shows much of interest and great variety, there being a number of details of church decorations. Miss Clements is the author of the large altar painting of St. Patrick's Church, this city, and has mural (church) decorations in Baltimore and other cities.

An exhibition of industrial and decorative art is on at the Arts Club under the auspices of the Handicraft Guild of Washington. Work of an extremely decorative character is shown by Katherine Cranford after cartoons by Margaret Comegys, Dorothy Dent, Robert Le Fevre, Marian Lane, Mollie B. Weyman, Lydia Bush Brown, E. A. Spear, Suzanne Cannon and Evelyn W. Clark. This exhibition is of as high order as the yearly exhibition of this sort held in Boston, New York and Chicago.

The Redfield-Tarbell exhibition now on at the Corcoran Gallery is of exceptional interest. Mr. Redfield, one is pleased to see, has departed from his usual snow canvases and showed many phases of spring and three scenes: "Pittsburg," "Overlooking Pittsburg" and "Soho, Pittsburg," and which make Pittsburg in all of its glory of smoke really beautiful. Mr. Tarbell is at his best in a recent portrait of Charles C. Glover, president of the Corcoran Gallery and shows also a recent and delightful portrait sketch of C. Powell Winnigerode, director of the gallery. Mr. Tarbell is also represented by a number of fine interiors. This exhibit will continue until May 21st.

A marble bust just completed of President Wilson has been loaned to the Corcoran Gallery by the author, Mr. P. Bryant Baker.

Mr. Wallace Bryant has purchased this week the home and studio of Miss Frances Johnston on V St., and will announce his permanent residence by an exhibition and housewarming early this month in his new home.

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MONTCLAIR, N. J.

The art museum, closed since January on account of the coal shortage, has now resumed its exhibition activities with a showing of paintings and sculpture pertaining to gardens. The display is timely as it is now the season for garden making and Montclair has always manifested a penchant for gardens.

Marian C. Coffin contributes two excellent pictures of local gardens in pastel, one at Bernardsville, the other at Elberon. "A Garden of Annuals," at Bernardsville, is more brilliant in color tones but the "Evergreen Garden of Mr. and Mrs. Frelinghuysen at Elberon" excels in the pictured disposition of garden effects. The windbreak trees and shrubs are well arranged in the background. Amy Cross is represented by three watercolors and one oil, all in high key, in which she happily introduced both birds and butterflies as incidentals. The building with its observation tower and sloping brown roof in her "Maplewood Hotel Garden" is full of charm. Harriet Lord has painted a number of gardens in miniature and has effectively framed them in old time daguerreotype and other frames.

A Great Barrington garden, "Brookside," with an elaborate stone seat and a sculptured figure furnished inspiration for Elizabeth C. Hunter, who delightfully worked it out in pastels. "Weld Garden," Brookline, Mass., and "Cherrycroft," Morristown, N. J., by the same artist, are also noteworthy. Edmund Greacen contributes a couple of New England gardens done in well modulated oils.

Frederick Crowinshield sends an excellent study of the blue larkspur banked by the plant's green foliage and a fetching mountainous sky line in the background. "Pergola at Hammersmith Farm, Newport, R. I.," by A. C. Wyatt, features the formal garden with the curved sweep of one of its gravelled paths. Henri Le Sidanauer, in his rendering of "The Pond Garden at Hampton Court," has introduced four bits of topiary (shrubs trimmed to represent animals) standing in the rectangular grass plot, broken by straight and curved paths bordered by brilliant blooms and an effectively arranged garden figure massed against a greenery background. "Floraion," by the same artist, shows a delightful water garden, with hanging gardens of vines.

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